

Garden to Stay As Opera Boss, Directors Vote

'Temperamental Outbursts' Forbidden Chicago Stars After Muratore Departs, Vowing War on Superior Foreigners Rally to Her

Mary Threw Conductor, Who Had Complained, Out of Her Room, Tenor Asserts

Special Dispatch to The Tribune
CHICAGO, Jan. 19.—Lucien Muratore, tenor of the Chicago Opera Company, before departing for New York today renewed his declaration that he would not sing another season with the company if Miss Mary Garden remained director. And simultaneously the directors of the association at an informal meeting decided definitely that Miss Garden would continue to head the organization. Samuel Insull, president of the new Civic Opera Association, which has taken control of the Chicago Opera Company, announced that a ban would be placed on "temperamental outbursts" from opera stars.

Muratore in an interview ridiculed the statement of Miss Garden that American dictation would displace foreign domination in the company.

He says "Bah" to Miss Garden. "She likes American singers—bah!" said the tenor. "Why has she not given Marshall, Maxwell, Johnson, Mason and other American singers a chance? Why has she shown such preference for Germans and Austrians? Why has she engaged so many foreigners if she hates them so?"

Meanwhile, the directors of the association, Rosa Raisa, Lazzari, Octave Dux, Ilviero, Deferre and others were standing stanchly back of Miss Garden and praising her discipline and attitude.

A former valet of Muratore was proclaiming that "Muratore hates to sing to the ugly faces in the auditorium parquette."

In his interview Muratore declared that only recently Miss Garden had physically tossed Polacco out of her apartment and had "raved at the rotten orchestra music."

"Your business is on the stage and not in the orchestra pit," said Polacco, whereupon Mary seized him by the shoulders and threw him from the room. Polacco and his wife, Edith Mason, are said to have declared they will refuse to serve as long as Miss Garden is the director.

Meanwhile, Muratore by his outburst and demand for additional salary, has attracted the attention of immigration officials to the fact that he brought in two personal servants under contract, a violation of the laws. Muratore is quitting, he said, only because he won't sing under Miss Garden. He is not jealous because his wife, Lina Cavallieri, has been in the background all season; he is not dissatisfied with his salary of \$2,400 a night, and he is not tired of Chicago.

Kick One Day, the Next a Kiss
"It is Mary Garden—nothing else," he declared. "She is impossible. One day she kicks us; next day she kisses us. I like Chicago; I want to come back; but as long as Mary Garden is director, I stay away."

Muratore said he had been invited to return next year by an unnamed "official of the opera association."

"Delighted," I said. "But who will be director next season?" "Mary Garden," said my friend. "Then you must count me out." He asked me then about the New York season of the Chicago company next year. "Perhaps my friend said," the climate of Chicago does not agree with you. "On the contrary," I said, "I like Chicago. And who will direct the New York season?" "Mary Garden," "Ah, then, I do not sing." "Will you, then, go on tour with the Chicago opera?" "The director?" "Miss Garden," I declined again.

Muratore insisted that Lina Cavallieri is not in any way involved in the affair. She has been idle, he said, for the reason that her doctors forbade her singing. Miss Garden did not shelve her.

He intimated, however, that his jealousy might lead Polacco, premier conductor of the company, to resign. Polacco's wife, Edith Mason, has been displaced from certain promised roles in favor of Claire Dux, he said.

Asked if Lucien Muratore had been negotiating with the Metropolitan, an official of the Metropolitan said yesterday that the matter had not even been discussed. No offer had been made Muratore and he did not know if any would be.

The New York office of the Chicago Opera Association gave out a telegram which it received yesterday morning from Clark A. Shaw, business manager of the company, which will arrive here Saturday or Sunday to open a five weeks' season at the Manhattan Opera House, with regard to Muratore's decision. The message said:

"In no interview given the press by Mr. Muratore has he indicated he will not sing in New York and on tour as per present contracts. He will open his New York season at the Manhattan in 'Samson and Delilah' next Monday night. Confirmation of this comes from the Muratore household."

The Chicago company's tour, following the engagement in this city, will run into May.

Muratore is the highest paid opera singer in the world today, receiving \$2,500 a performance, which sum is said to be \$300 a performance more than was paid Caruso by the Metropolitan.

Ruffo Receives Warm Welcome in Barber Role

Barytone, in Brilliant Voice, Finally Makes Debut at the Metropolitan

Titta Ruffo finally made his debut with the Metropolitan Opera Company last evening as Figaro in "The Barber of Seville." Several times announced to appear, illness has until now kept the celebrated barytone in seclusion. Last evening, however, he showed no traces of his recent indisposition. Baritone's recent nervousness, which manifested itself at the beginning of the famous Largo al Factotum, his singing was brilliant and full-throated and the richness of his voice delighted a large audience which for weeks had been anticipating his appearance.

Mr. Ruffo's Barber is a genial fellow with a sense of humor, and he notes the part in a high-spirited fashion. The appearance of the celebrated singer was a signal for unusual applause. Mr. Ruffo was warmly welcomed when he stepped upon the stage and cheered again and again at the close of the first act. This demonstrative fervor was maintained throughout the evening.

Mr. Ruffo, who is a native of Naples, was accompanied by his wife, Mrs. Malatesta. Mr. Ruffo and Mrs. Malatesta were the most promising of the younger violinists, and with each appearance becomes more firmly established. The warmth that she brings to this familiar work is one of her most satisfying traits.

Too few violinists resist the temptation to sugar its sweetness, but she seems to have learned early the art of restraining excess of feeling while sacrificing nothing of grace. To an accompaniment sometimes heavy and not always yielding to her tempo, she gave a performance lovely in tone and full of telling effects.

There was something of anti-climax in a program which devoted one-half to things of such inward grace and elegance of expression as Mendelssohn's "Fingal's Cave" overture, the Bruch Concerto and Debussy's "Afternoon of a Faun," and followed these with the "Pathétique" Symphony of Tchaikovsky. Its graceful five-time movement and the introduction of the little martial theme of its third section have undeniable charm, but following upon things touched with imaginative delicacy, much of it sounds empty and bombastic. Mr. Strazsky

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The three symphony orchestras will be the New York Symphony, the Philadelphia and the Philadelphia orchestras, and the five conductors will be Arthur Bodanzky, Albert Coates, Wilhelm Mengelberg, Leopold Stokowski and Josef Strazsky.

The chairman of this concert is Mrs. Henry Fairfield Osborn, and her associates are Mrs. Henry M. Alexander, Mrs. Newbold Le Roy Edgar, Mrs. Charles Guggenheimer, Mrs. William K. Vanderbilt Jr., Mrs. Harry Payne Whitney, Edward Bok, Harry Harkness Flagler, Otto H. Kahn, Clarence H. Mackay, Eugene Noble, Brock Trowbridge, Alexander Van Rensselaer, Alvin W. Kroch, president of the Equitable Trust Company, is treasurer.

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Miss Moroni Aids In Philharmonic's Pleasing Program

Stransky Puts His Musicians Through Works Tested by Frequent Performance; Violinist Plays Tellingly

Enika Morini was the soloist at the concert of the Philharmonic Orchestra last night at Carnegie Hall, and a program of music tried in the fires of many hearings was given. Because of its familiarity it was certain of its effect, provided conductor and performer approached it with the requisite freshness and enthusiasm. Of this there was no lack. Mr. Stransky conducted with undragging spirit. A large audience was ready and willing to be pleased.

Miss Morini played the Bruch G minor violin concerto with the fire and finish to be expected. She has rapidly taken her place among the most promising of the younger violinists, and with each appearance becomes more firmly established. The warmth that she brings to this familiar work is one of her most satisfying traits.

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Colonial Furniture And Art Bring \$38,928

Collection of John Mack, of Albany, Is Sold at Auction Here

The collection of Colonial furniture and other art furnishings belonging to John Mack, of Albany, brought \$38,928.50 at the auction ended yesterday at the American Art Galleries. The last day's session saw the disposal of the finer furniture specimens, including a rare group of eighteenth century chairs, the total being \$17,398.

Chief among the pieces was that of a carved mahogany chair of the Gothic Chippendale period from the Tiffany Studios collection, which was sold to J. J. Fox for \$400. This very beautiful object was designed with open back, with a rare pierced splat composed of trefol Gothic arch motives and having the original eighteenth century olive-green velvet seat covering.

Other sales were: Eight carved Heppelwhite mahogany chairs, to Benjamin Brown, \$440; two English carved mahogany chairs, eighteenth century, to Paul Dodge Jr., \$420; carved mahogany highboy, eighteenth century, to L. J. O'Reilly, \$400; mahogany banjo clock, by Aaron Willard, early American, to L. J. O'Reilly, \$400; carved mahogany chair, American, eighteenth century, to the same buyer, \$340; rare mahogany drop leaf table, eighteenth century English, to Hayden & Co., \$320; carved mahogany four-poster tester bed, early American, to O. Bernot, agent, \$300; carved mahogany suite of chairs, Heppelwhite style, to Mrs. J. Morrison, \$300; carved mahogany armchair, early Chippendale period, to Mrs. E. Trevor, \$295.

Son Seeks Missing Father
William Flanagan, of 2424 North Marston Street, Philadelphia, has asked The Tribune to aid in his search for his father, Joseph Flanagan, whom he has not seen in fifteen years. The missing man was last heard from in Brooklyn. He is a machinist and is forty-five years old. He is about five feet, six inches in height, of light complexion and wears glasses.

It Measures Up in Tea Quality
100% of its Selling Cost

"SALADA"
TEA
"STANDARD" THE WORLD OVER

WEBER-McLOUGHLIN CO.
COAL
Deliveries throughout
Manhattan & Bronx

Main Office, 132nd St. & North River
Yards { 30th St. & North River
132nd St. & North River
215th St. & Harlem River
Telephone Morningside 9300

Between 2 and 4 A.M.—

In the early morning hours your need of help brooks no delay
Holmes men are ready day and night

HOLMES PATROL PROTECTION
139 Centre St. Tel. Franklin 5630
Night, 66 W. 30th St. Tel. Murray Hill 3030

Ask The Tribune's advice on investment problems—there is no charge

Filling a Popular Necessity

With the ending of the war the boom of the post-armistice period was a harvest time for get-rich-quick promoters. The mails were flooded with their "literature"; their salesmen were in evidence everywhere; some newspapers filled their financial columns with their advertising.

The public, with more money than ever before to invest, needed protection—and, as has been demonstrated in fighting everything from the "white plague" to fake promoters, the best protection is education.

In increasing the value of its Financial Columns to its readers by adding the Investor's Information Service The Tribune found that it was filling a real necessity—11,815 men and women in 1921 sought The Tribune's advice on investing their surplus funds.

Tribune Readers have Registered their interest in Investment Securities

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